



# Cleveland Art



February 2007

The Cleveland Museum of Art Members Magazine

### A remarkable place inspired Claude Monet to create masterworks that continue to inspire us today

Dear Members,

Artists find their muses not only in people, but in places: from Chinese ink painting and medieval European manuscripts to Winslow Homer's New England seacoast and Margaret Bourke-White's Cleveland factories, the natural and built landscape have inspired some of history's greatest art. For the French Impressionist Claude Monet, the coastal region of Normandy was a lifelong source of inspiration and the subject of many of his finest works. *Monet in Normandy*, opening February 18, is the first exhibition to celebrate the intimate relationship between the artist and this striking landscape. Born in Paris, Monet moved as a child to Le Havre, a charming town on the Normandy coast. The rugged shoreline, shingled beaches, imposing cliffs, and countryside of abundant fields and picturesque villages—along with the intense slanting light of the northern French coast—were constant in his life, and his evolving depictions of them over the decades trace the development of his long and remarkable artistic career.

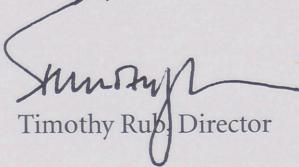
Featuring 50 paintings, the exhibition includes *Garden at Sainte-Adresse* (1867), *The Manneport (Etretat)* (1883), *Grainstack in the Sunlight* (1891), and *Rouen Cathedral Façade and Tour d'Albane (Morning Effect)* (1891).

Exclusive to the Cleveland Museum of Art's presentation of *Monet in Normandy* is our iconic painting *Water Lilies* (1920–26), an expansive work that is too delicate to travel; *Etretat, Rough Sea* (1883), coming from the Musée des Beaux-Arts, Lyon, the largest canvas that Monet painted on this famous subject; and the painting *Wisteria* (1919–20) from the Allen Memorial Art Museum's permanent collection in Oberlin, Ohio.

The light and colors will be welcome harbingers of spring to Clevelanders, so reserve your tickets early. This exhibition is sure to bring large crowds.

Finally, I am pleased to welcome Alfred M. Rankin Jr., who was voted to a five-year term as president of our board of trustees, succeeding James Bartlett, who will share chairmanship of the board with Michael Horvitz. It's quite a team, and we all look forward to the coming years with eager anticipation.

Sincerely,



Timothy Rub  
Director

#### ● **Parking Garage Open**

Visitors may use the museum parking deck while construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

#### ● **Contemporary Works at MOCA**

Through May 13. Untitled contemporary works by Richard Stankewicz and John Chamberlain are on view in the MOCA Cleveland rotunda.

#### ● **VIVA! & Gala Around Town**

Visit [www.clevelandart.org/perform](http://www.clevelandart.org/perform) for detailed information about the entire Around Town series. See page 12 for details about new mid-season subscriptions.

#### ● **Monet in Normandy**

CIRCLES PREVIEW AND RECEPTION Thursday, February 15, 5:30–8:30. Info: 216-707-2589 or [eparkin@clevelandart.org](mailto:eparkin@clevelandart.org).

#### MEMBERS RECEPTION

Saturday, February 17, 6:30–9:30. Reserve your tickets by February 12 through the Ticket Center. Members \$35, non-member guests \$45.

#### FREE MEMBERS PREVIEW DAYS

Friday, February 16, 2:00–5:00.  
Saturday, February 17, 10:00–5:00.

#### ● **Building for the Future**

The exhibition previewed in last month's magazine is still under development. Watch future magazines for details.

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# Monet in Normandy

Fifty paintings trace the evolution of a remarkable career through views of the place he loved



*Monet in Normandy*, an exhibition of 50 paintings spanning the artist's entire career, explores Claude Monet's enduring relationship with the region of France that he loved best.

Visitors to the exhibition will witness Monet's transformation from a young artist brought up in the realist tradition, influenced by Boudin and Courbet, to a mature Impressionist who forged a new style of painting that profoundly affected the progression of modern art.

Monet's attachment to Normandy began in his early childhood. Born in Paris in 1840, at the age of five he moved with his parents to the Norman port of Le Havre. While still in his teens, the precocious artist came to the attention of the landscapist Eugène Boudin, who recognized talent in Monet's early artistic efforts and took him on sketching trips in Normandy. This early practice of painting *en plein air* with his mentor established a love for the region that persisted throughout Monet's career.

Claude Monet (French, 1840–1926).  
*Cliffs near Pourville*, 1882. Rijksmuseum Twenthe, Enschede, Netherlands

## EXHIBITION

*Monet in Normandy*  
February 18–May 20

*Extended Saturday Hours:*  
Tuesday–Sunday 10:00–5:00  
Wednesday, Friday, and  
Saturday evenings until 9:00



*Customhouse, Varengeville, 1882.*  
Philadelphia Museum of Art

In 1865, Monet exhibited two large seascapes—*The Pointe de la Hève at Low Tide* and *Mouth of the Seine at Honfleur*—at the Paris Salon, the official annual exhibition sanctioned by the French government. Monet's submissions were praised by the critics: Paul Mantz, writing for the *Gazette des Beaux-Arts*, lauded the artist's “sensitivity to color harmony in the play of related tones, the feeling for values . . . the audacious manner of seeing things and of commanding the observer's attention.” The Salon's acceptance of these two monumental coastal views of Normandy launched Monet's public career. At age 24, he introduced himself as a painter of seascapes who was aware of the realist tradition

but also willing and able to move beyond it.

The coast of Normandy provided the theme of some of Monet's most beautiful—and now most famous—canvases of the late 1860s. His aunt, Sophie Lecadre, owned a home in the resort town of Sainte-Adresse near Le Havre, and the young artist painted her gardens and the nearby beaches alternately populated by local fishermen and weekend tourists from Paris. *Garden at Sainte-Adresse* (1867) is one of Monet's most beloved works from this period. The painting describes an ideal summer day by the sea: a brilliant blue sky sparkles above the English Channel while four elegantly dressed figures linger on a terrace overflowing with red and yellow blossoms. This exuberant painting betrays nothing of the family trauma that plagued Monet during the latter half of the 1860s. At the time Monet painted *Garden at Sainte-Adresse*, his model and mistress, Camille Doncieux (1847–1879), was alone in Paris and pregnant with his child. Monet's father adamantly disapproved of his son's liaison with Camille, a young woman of respectable bourgeois parentage, and advised him to abandon her. Monet defiantly refused and spent several months in 1867 making clandestine trips from his aunt's home in Sainte-Adresse to Paris to visit Camille. Throughout the 1860s, Monet's family refused to acknowledge his relationship with her, even after the birth of the couple's son, Jean. The emotional and financial crises that Monet faced during this period in no way disturbed the serenity of his landscapes.

*Garden at Sainte-Adresse, 1867.* The Metropolitan Museum of Art, New York, Purchase, special contributions and funds given or bequeathed by friends of the Museum, 1967 (67.241). Photograph © 1989 The Metropolitan Museum of Art



Monet spent most of the 1870s living on the outskirts of Paris in the suburb of Argenteuil. Except for his honeymoon with Camille to the Norman resort town of Trouville during the summer of 1870, and two trips to Rouen in 1872 and 1873, the decade passed with little time on the Norman coast.

The 1880s brought Monet back to Normandy, renewing his relationship with the region. In September 1879 Camille died following a long and painful illness. The following year the aggrieved Monet spent a few days with his brother Léon in Rouen and then accompanied him to the tiny seaside resort of Les Petites-Dalles on the Normandy coast. It was Monet's first trip to the sea in seven years. Although his stay lasted only about two weeks, it initiated a sustained campaign of expeditions to the Norman coast that occupied him for much of the decade. Throughout the 1880s, while living in the Parisian suburb of Poissy, Monet made numerous trips to the coast: in March 1881 to Fécamp; in the summer of 1881 to Trouville; in the early spring and again in the summer of 1882 to Dieppe, Pourville, and Varengeville. Étretat became Monet's favorite site on the Norman coast. He traveled there in 1883 and returned the fol-



*Water Lilies*, c. 1920–26. The Cleveland Museum of Art, John L. Severance Fund 1960.81

lowing three years, ultimately painting more than 60 views of the astonishing cliffs—more than any other single site during the 1880s. Although Monet never returned to Étretat after February 1886, it remained a place dear to his heart. His friend Gustave Geffroy, author of the artist's first biography, recollected how in his later years Monet would reminisce about the place: “Étretat! Monet always preserved the memory of the bold sailors, the fragile boats, the wild cliffs. And when the nostalgia for the sea would come upon him while at tranquil Giverny, it was always Étretat he would bring to his mind, if not the landscape of the shore or the sailors that he so admired, then the great unchanging waters under the cloudy sky.”

This exhibition is organized by the Cleveland Museum of Art, the Fine Arts Museums of San Francisco, and the North Carolina Museum of Art. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

Whereas Monet's paintings of Normandy of the 1860s were populated by sailors, fishermen, and bourgeois vacationers, his later compositions of the crashing sea, vast cliffs, isolated dwellings, and dramatically positioned churches were utterly different in character. In his 1880s sojourns to Normandy, Monet was escaping not only from his home, but also from his grief over his wife's death. In traveling repeatedly to Normandy, he was returning to the landscape of his childhood and early adulthood; but now, in his 40s, the dramatic landscape evoked the memory of loss. One may interpret the dramatically empty paintings as reflective of Monet's complex state of mind during this period.

In April 1883, Monet moved with his companion, Alice Hoschedé, and the eight children from their combined families to Giverny, a tranquil agrarian village on the eastern border of Normandy about 45 miles northwest of Paris. They rented a pink stucco house known as Le Pressoir (the cider press), which was located near the Ru River. In 1890 Monet was able to purchase the property, which included a barn and some outbuildings that appear in many of his paintings. In 1890–91 he embarked on his first true series paintings of grain stacks, which were followed by poplars, and paintings of Rouen Cathedral. These groundbreaking, almost mythic pictures were emblematic of the spirit of Normandy. Le Pressoir remained Monet's home for the rest of his life; he died there on December 5, 1926, after transforming his property into a floral and aquatic paradise that became the magical subject matter of his late paintings. ■



*Grainstack, Sun in the Mist, 1891.*  
The Minneapolis Institute of Arts

## Monet in Normandy Public Programs

### Monet Lecture Series

Sunday, February 18, 2:00. Rick Brettel speaks about Monet.

Sunday, February 25, 2:00. Heather Lemonedes, *Monet in Normandy*

Wednesday, February 28, 6:00. Richard Thomson, *Monet, 1878–1883: The Seine and the Sea*

### Monet Family Day

Sunday, February 25, 1:00–4:00.

Bring your family and join us! Free drop-in studios celebrate the wonderful art of Claude Monet.

*Monet's Garden Party:* Create a paper water lily hat in Monet's style.

*Ponds, Lakes, and Pastures:* Anyone can make images of water and fields using this watercolor resist method.

*Chalk It Up!*: Explore the subtleties of juxtaposing and smudging colors in this beautiful drawing medium.

This studio event is free and open to people of all ages, individuals and families alike.

Family tours held at 1:30 and 3:00. Exhibition tickets required.

### Monet in Normandy Exhibition Tour

Sunday, February 25, 1:30 and 3:00.

Free to the public with exhibition ticket. Meet at the entrance to the exhibition.

### Monet in Normandy Lecture Series

Four Tuesdays, February 27–March 20, 10:30–12:00.

An introduction to the exhibition. Sessions: *Introduction; Paris: Life in the City; Monet's Gardens: A Day at Giverny; and Monet and Japan.* \$70, CMA members \$56; individual sessions \$25, CMA members \$20.

Education and public programs for *Monet in Normandy* are supported in part through a grant from Giant Eagle.

# Asian Tour Builds Momentum

## The museum's reputation grows in Asia as masterworks visit new cities



Director Timothy Rub prepares to go on air for Chinese television.

A variety of publications in Japan and Korea celebrated the exhibition's run at Tokyo's Mori Art Center and Seoul's Hangaram Art Museum. Below left: Deputy Director for Collections and Programs Charles Venable, Deputy Director for Education and Public Programs Marjorie Williams, and Director Timothy Rub enjoy the Seoul opening in December. Center: Chief Conservator Bruce Christman makes the front page in Korea. Right: Van Gogh's *Poplars* share the page with pop culture in Tokyo.

Flexibility is a useful attribute in a museum curator, as Anita Chung recently discovered. Though her title is Associate Curator of Chinese Art, she helped shepherd the "World Tour" exhibition of the museum's European Impressionist and Modernist masterworks in its Asian venues in Beijing, Tokyo, and Seoul.

"Originally we planned to send the exhibition only to China and Japan," Chung says. "Through the Mori Arts Center in Tokyo we were introduced to curators in South Korea who were very interested. It made sense to extend the exhibition while it was in Asia, especially because the people in Seoul are very sophisticated and familiar with Western art."

Press reviews have been uniformly positive, but perhaps just as important is the degree to which the exhibition tour has raised awareness of the Cleveland Museum of Art among arts professionals and the general public. "The posters were everywhere on the streets in Beijing," Chung says, "and even after the show had moved on to Tokyo, when I would present my business card people would instantly recognize the Cleveland Museum of Art. Curators I spoke to in China say that the CMA's name has been everywhere. The Shanghai museum people went to see the show in Beijing and regretted that it wasn't coming to their city. The museum is very well known in the Chinese art world now, but it may take longer for the general public. In any case, this was a good initial contact."

In Japan, where museum professionals and the public are already familiar with the CMA, reactions had more to do with the merits of the specific installation. "What we kept hearing in Tokyo was how beautifully staged the exhibition was, how great it looked."

It's hard to predict specifically how a project like this might affect future endeavors, but Chung is confident that it will lead to other exciting events. "I think the tour represents the first steps in a further collaborative process." ■



Banners enliven Beijing streets.  
The Beijing presentation was supported in part by the Timken Company: A CMA Global Partner.



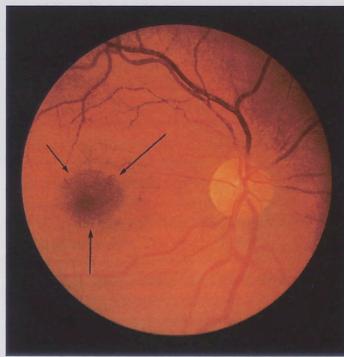
# Scanning and Scrutinizing Masterpieces

A scientific inquiry into how the eye perceives a work of art offers clues about both subject and artist

The close relationship between Case Western Reserve University and the Cleveland Museum of Art produces many opportunities for interesting research. In one recent project, we took a neurological approach to understanding the processes by which the eye apprehends the visual information in a work of art. How do we appreciate a masterpiece? Certainly the overall effect is important, but a masterpiece is also distinguished by its details. To identify these, we visually scan the canvas. The back of the eye—the retina—contains the photoreceptors that respond to light and provide the raw information that the brain synthesizes into a visual percept.

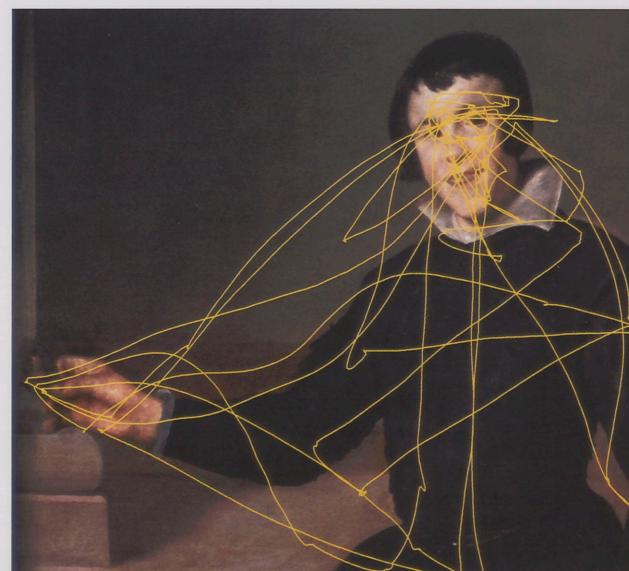
Not all parts of the retina are equal. The central fovea (or macula) has the highest density of cone photoreceptors and is best able to resolve fine details and color. Meanwhile, the peripheral retina, with predominant rod receptors, is more suited to provide information on visual motion as we traverse our environment. When we scan a work of art, we point the fovea at specific features. This project explored how we might view the portrait of the jester *Calabazas* (c. 1631–32) by Diego Velázquez.

After viewing one detail for a moment, we quickly move the line of sight to another feature. These rapid, brief movements of the eye from one point of visual fixation to the next are called saccades (a French word referring to a sudden tug, as in when the wind fills a sail). Normally, we do not see during saccades: we are only aware that we have moved from, say, the buckle on Calabazas's belt to the picture of the queen in his hand. With current technology it is possible to measure and track these eye movements by making what visual scientists refer to as a scan path. An example of a scan path made during a period of ten seconds is shown as a continuous yellow line over the painting. Each line maps the direction of a saccade as the subject moves from one point to the next. The end of each saccade corresponds to where the line of sight alights; the observer



The back of the eye (retina) and the central fovea (macula), which is the darker part indicated by the arrows

The yellow line represents the path of eye movements as a subject scanned the painting over a ten-second period.



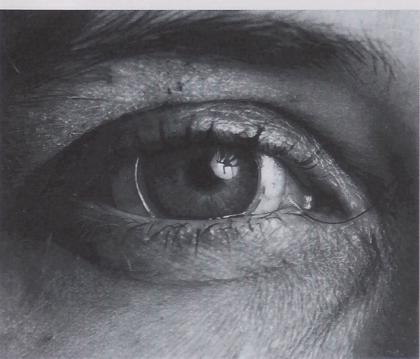
studies that detail before jumping to the next feature that has been identified for scrutiny.

In order to record the scan path, the observer sat in a magnetic field and wore a special contact lens embedded with a coil of insulated wire. The observer viewed a projected image of part of the Velázquez painting on a screen in front of him. As his eye moved from one point of the painting to the next, the contact lens signaled how much the eye had rotated.

Scientists studying vision and the brain have been interested in scan paths since the pioneering work of the Russian psychologist Alfred Yarbus in the 1950s and '60s. By presenting the same pictures but with different instructions to the observers, Yarbus studied how the visual search for features of interest guided scan paths. "The character of the eye movements," he concluded, "is either completely independent of, or only very slightly dependent on, the material of the picture and how it was made, provided that it is flat or nearly flat." He went on to suggest that "eye movements reflect the human thought processes; so the observer's thought processes may be followed to some extent from records of eye movements." Since Yarbus, scan paths have also been used to investigate reading disorders such as dyslexia and how diseases such as stroke restrict visual search.

Which brings us back to this masterpiece by Velázquez: what do we learn as our eyes scan the surface? It is striking to note how frequently this viewer moved from one visual point to another, sometimes making several saccades every second. The yellow path shows that the viewer spent the most time on Calabazas's eyes and face, but went back and forth numerous times to the outstretched hand and queen's picture and made two visits to the belt buckle. These are the three lightest areas in a darker overall composition, and they also provide the viewer much information about what is going on in the scene depicted: the visual highlights of Velázquez's painting are also points of key information. Clearly the artist understood how to use spatial composition to intensify meaning.

The painting shows a childhood ailment: Calabazas is cross-eyed (a disorder called strabismus—his right eye is turned in). Prior owners of the painting had made sure Calabazas's eyes were repainted so that the strabismus was "cured," but the museum has removed those alterations to restore the artist's original depiction (in fact, such deformities were sources of wonder rather than derision in the Spanish royal court). The consequence of the young man's strabismus would have been a lack of binocular vision. At best, he could view with either one eye or the other; at worst, he would have been able to see with only one eye. Although Calabazas could scan the world with one eye, he would not have had the luxury of three-dimensional vision of objects lying within his grasp. Nonetheless, had he stood some distance from the painting, he could have appreciated the striking sense of depth that the master created on the flat canvas. From the smile on Calabazas's face, one might suspect that Velázquez had allowed him to view his own image as this wonderful painting was being created. ■■■



The subject sat in a magnetic field and viewed the painting through a special contact lens embedded with a coil of fine, insulated wire. As his eye moved from one point to the next, the contact lens signaled how much the eye had rotated.



Diego de Velázquez (Spanish, 1599–1660). *The Jester Calabazas*, c. 1631–32. Oil on canvas, 175 x 106 cm. Leonard C. Hanna Jr. Fund 1965.15

R. John Leigh is the Blair-Daroff Professor of Neurology at Case Western Reserve University, staff neurologist at Cleveland Veterans Affairs Medical Center, and co-author, with David S. Zee, of *The Neurology of Eye Movements* (Oxford University Press, 2006).

## Monet in Normandy Programs

See page 6 for a listing of programs supporting the new exhibition that opens February 18.

## Lectures for Adults

These courses offer patrons a survey of the visual arts with an emphasis on understanding art through form, content, and cultural context, while drawing particular attention to important works from the museum collection. Register at the Ticket Center.

### **World Views: Introduction to Non-Western Art, Part II**

4 Wednesdays, February 7–28, 10:00–11:30.

Topics include *Imperial China; Medieval Japanese Art; Later Japanese Art; Arts of Africa*. Individual sessions \$25, CMA members \$20.

### **America's Stories through the Arts**

3 Tuesdays, February 6–20, 10:00–11:30.

\$88, CMA members \$70; individual sessions \$25, CMA members \$20.

### **Coming in March:**

#### **Introduction to the History of Art**

9 Wednesdays, March 7–May 2, 10:00–11:30.

Topics include *Greek & Roman; Early Christian; Romanesque; Gothic; Italian Renaissance; Northern Renaissance & Baroque; Southern Baroque; 18th-Century France; 19th-Century France*. \$158, CMA members \$125; individual sessions \$25, CMA members \$20.



## Adult Studios

Register at the Ticket Center.

*Registration deadline: three business days prior to the start of the class.*

### **Composition in Oil**

7 Fridays, March 9–April 27 (no class April 14), 10:00–12:30 or 6:00–8:30.

Balance of color, pattern, contrast, texture, and form can strengthen composition in oil. Beginner to experienced. Susan Gray Bé, instructor. \$158, CMA members \$126; supplies \$60 for first-time students, \$15 partial model fee.

### **Introduction to Drawing**

5 Mondays, March 12–April 16 (no class March 26), 10:00–12:30.

Practice drawing: line, tone, perspective, and composition. Beginner to intermediate. Supply list provided at registration. Kate Hoffmeyer, instructor. \$126, CMA members \$90.

### **Drawing and Painting from a Model**

7 Tuesdays, March 13–May 1 (no class April 11), 10:00–12:30 or 7 Wednesdays, March 14–May 2 (no class April 12), 6:00–8:30.

Live models in the classroom provide the ideal challenge for artists to progress in oil paint and various drawing media, including charcoal, conté, pastel, and pastel pencil. Susan Gray Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students.

### **Chinese Brush Painting,**

5 Tuesdays, March 13–April 17 (no class March 20), 1:00–3:30.

Use a Chinese bamboo-handle brush to create expressions of form, shade, and texture. Supply list at registration. Mitzi Lai, instructor. \$135, CMA members \$108.

### **Introduction to Printmaking**

5 Wednesdays, March 14–April 18 (no class March 28), 1:00–3:30.

Explore the fundamentals of this medium. For all levels of experience. Kate Hoffmeyer, instructor. \$126, CMA members \$90; supplies \$25.

### **Advanced Watercolor**

8 Wednesdays, March 21–May 16 (no class April 11), 10:00–12:00.

For the intermediate to advanced-level watercolorist, classes are planned for both assigned and self-directed paintings. Jesse Rhinehart, instructor. Space limited. \$180, CMA members \$144.

### **Beginning Watercolor**

8 Wednesdays, March 21–May 16 (no class April 11), 1:00–3:30.

Suitable for beginning to intermediate watercolorists, the focus is on understanding materials, color mixing, and basic composition with complementary exercises. More advanced-level painters are welcome. Jesse Rhinehart, instructor. \$180, CMA members \$144.

### **Beginning and Intermediate Watercolor**

8 Wednesdays, March 21–May 16 (no class April 11), 6:00–8:30.

Watercolorists of all experience levels will enjoy this introduction to materials, color mixing, and basic composition with complementary exercises. Advanced painters are encouraged and will have more time for self-directed projects. Jesse Rhinehart, instructor. \$180, CMA members \$144.

### **Drawing**

8 Thursdays, March 22–May 17 (no class April 12), 10:00–12:00.

Draw from the environment and from live, draped models using pencil, charcoal, conté, and pastels, taught in rotation throughout the year. All levels of experience are welcome. Jesse Rhinehart, instructor. \$180, CMA members \$144.

## Art and Fiction Book Club

### ***Shogun, by James Clavell***

3 Wednesdays, February 7–21, 1:30–3:00.

Visit the new Ingalls Library and look at art history through books with fine art themes. Related books are also on display. This program is a collaboration of the CMA library and education departments. Register at the Ticket Center. \$44, CMA members \$35.

## Talks to Go

### A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sara Dagy at 216-707-2458.

## Teacher Resource Center

### Monet and More

Join us as we explore Claude Monet's life and work through a variety of two- and three-dimensional studio projects, art historical and informational lectures, and workshops that focus on the classroom. These classes qualify for graduate credit. For more information, including a listing of specific workshops, go to [www.clevelandart.org/educatn/trc-news](http://www.clevelandart.org/educatn/trc-news).

## Parade Prep

Parade the Circle 2007 is Saturday, June 9. Free training workshops in parade skills for leaders of school or community groups preparing parade entries begin in March on Tuesday evenings at the parade studio. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or [neisenberg@clevelandart.org](mailto:neisenberg@clevelandart.org). Public workshops begin April 27. Parade season kicks off with the Circle of Masks Festival on Sunday, April 22.

## Family Workshops

### Egypt: Form and Color

Two Sundays, February 4 and 11, 2:00-3:30.

New for 2007: Whether you are 5 or 105, enjoy learning about art in the museum by making art in a variety of media. Classes are ideal for families, children and parents, or children and grandparents. \$32 for one adult and one child, \$12 each extra adult, \$8 each extra child; art materials included. All children must be at least 5 years old and must be accompanied by adults. Limit 20; advance registration required. Register at the Ticket Center.



## Museum Art Classes for Children and Teens

### Spring Session

6 Saturdays, March 10-April 21 (no class on April 7), mornings 10:00-11:30 or afternoons 1:00-2:30.

*Art for Parent and Child* (age 3), mornings only; *Mini-Masters* (ages 4-5); *Museum Zoo* (ages 5-6); *Art Stories* (ages 6-7); *Monet and More* (ages 8-10); *Art Adventures* (ages 10-12); *Draw It!* (ages 13-17), afternoons only; *Claymation for Teens* (ages 13-17), mornings only, special pricing; and *Mixed Media for Mamas and Papas*, special pricing. Register at the Ticket Center. Limited enrollment. \$72, CMA members \$60; *Parent and Child* \$85, CMA members \$72; *Mixed Media for Mamas and Papas* \$60, CMA members \$50; *Claymation* \$150, CMA members \$125. Check [www.clevelandart.org](http://www.clevelandart.org) for details.

## Cleveland Symposium

Case Western Reserve University's Department of Art and Art History announces its 33rd annual Cleveland Symposium to be held at the Cleveland Museum of Art on Friday, March 23 from 9:00 to 5:00. This year's theme, *Placing Art in Context: The Where of Art History*, addresses how place affects artistic production and complements the exhibition *Monet in Normandy*.

## Art to Go

This extremely popular and unique program features CMA staff and trained volunteers who visit area classrooms, libraries, and community centers with genuine works of art in suitcase presentations.

Grouped according to themes, these supervised presentations allow participants to handle works of art sometimes thousands of years old. Lively discussions among students and teachers augment classroom curricula and revolve around the objects' historical and cultural contexts. Works of art from the museum's Education Art Collection are in various media, including ceramics, textiles, prints, stone, wood, and metal. Currently 19 suitcase presentations are in circulation. Presentations make connections to Ohio State Standards in science, social studies, mathematics, language arts, and the visual arts. Art to Go books very quickly, especially during the school year. For more information or to make a reservation please visit [www.clevelandart.org/educef/art2go/](http://www.clevelandart.org/educef/art2go/).

## Textile Event

### Uncommon Threads: Ohio's Quilt Revolution

Wednesday, February 7, 1:30 at Westlake Porter Public Library, 27333 Center Ridge Road, Westlake.

Author and noted fiber artist Gayle Pritchard relates the story of Ohio's central role in the art quilt movement of the late 20th century. She shares the fascinating story of her research for her book, with personal glimpses into the private world of these unique artists through in-depth interviews and rare photos. Book signing after. Join the author for lunch before the talk! Contact Sue Jones, 440-774-3671 or [sjones@oberlin.net](mailto:sjones@oberlin.net). Space is limited.

## VIVA! & Gala Around Town

Three magnificent classical music concerts warm up February at two wonderful venues around town.

Visit [www.clevelandart.org/perform](http://www.clevelandart.org/perform) for detailed information about the entire Around Town series, including directions, parking, and dining options in the neighborhood.

### Artemis String Quartet

Friday, February 9, 7:30 at Plymouth Church of Shaker Heights.

Top awards in the German ARD Music Competition and the prestigious Premio Borciani heralded the Artemis String Quartet's international breakthrough. In 2001 it was the first quartet ever to be awarded the Music Prize of the Association of German Critics. Today the Artemis Quartet (Virgin Classics/EMI) is one of the top ensembles of its kind. They perform works by Johannes Brahms (Quartet in B major, Op. 67; Quartet in A minor, Op. 51, No. 2) and Anton Webern (Five Pieces for String Quartet, Op. 5; Six Bagatelles for String Quartet, Op. 9). "The most impressive quartet among the new generation" —*The New York Times*. \$29, CMA members \$27.



Artemis String Quartet

### Eroica Trio

Friday, February 16, 7:30 at Plymouth Church of Shaker Heights.

The most sought-after trio in the world, the Grammy-nominated Eroica Trio thrills audiences with flawless technical virtuosity, irresistible enthusiasm, and sensual elegance. Whether playing the great standards of the piano trio repertoire or daring contemporary works, the three young women who make up this celebrated ensemble electrify the concert stage with their performances of depth and precision. The trio has released six critically lauded recordings for Angel/EMI Classics Records, garnering multiple Grammy nominations. They perform works by Beethoven (Trio in D major, Op. 70, No. 1, "Ghost"), Dvořák (Trio in F minor, Op. 65), and Paul Schoenfeld (Café Music). "There is an edge of the seat intensity to every note they produce" —*The New York Times*. \$29, CMA members \$27.



Eroica Trio

### Mozart's Marriage of Figaro

#### The Bulgarian State Opera

Wednesday, February 28, 7:30 at the Ohio Theatre, Playhouse Square Center.

The Bulgarian State Opera brings to life Mozart's legendary operatic tale of the madcap events surrounding the union of Figaro and Susanna, attendants to Count Almaviva and his lamenting wife. The company was recently designated its country's national opera company by the Bulgarian president and parliament. Its performances are co-productions of the major opera houses of Bulgaria, where many renowned singers such as Orlin Anastassov and Dario Volonte started their careers. Performed in Italian with English supertitles. \$34, CMA members \$32.

### COMING IN MARCH

Organist Todd Wilson celebrates J. S. Bach's 322nd birthday with a performance of the composer's *Art of Fugue* on the Flentrop Organ at Trinity Cathedral on March 21. Next, Leahy, the eight-member brother-and-sister act from Canada, brings its whirlwind triple threat of fiddle-driven music, dance, and song to John Hay High School Auditorium on the 23rd; a special family members party precedes the concert (separate admission, call 216-707-2268 for more information). And then Hossein Alizadeh and Ensemble perform a program of new interpretations of Persian classical music entitled "Ancient New Songs" at the Drury Theatre, Cleveland Play House.

## Mid-Season Subscriptions

Two special mid-season subscription packages are still available:

**Eight-concert subscription** (up to a 30% savings over single ticket prices): Choose any eight of the remaining available concerts. \$184, CMA members \$176.

**Four-concert subscription** (up to a 15% savings over single ticket prices): Choose any four of the remaining available concerts. One price: \$104.

Call 1-888-CMA-0033 to order.



Bulgarian State Opera

## Panorama Film Series

February finds the museum presenting the first Cleveland showing of five new feature films and one program of award-winning short movies. All films show in the museum's newly renovated lecture hall. Unless noted, admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of 10, can be purchased at the Ticket Center for \$45, CMA members \$35.

### Come Early Morning

Friday, February 2, 7:00.

Sunday, February 4, 1:30.

(USA, 2006, color, 35mm, 97 min.) directed by Joey Lauren Adams, with Ashley Judd, Jeffrey Donovan, and Diane Ladd. The first film directed by the star of *Chasing Amy* is a sensitive study of a single Southern woman (Judd, superb) looking for true love amid one-night stands and bouts of heavy drinking. "A simple story told with such conviction, delicacy and instinct for truth that it carries keen emotional power" —*The Hollywood Reporter*. Cleveland premiere.

### Matthew Barney: No Restraint

Wednesday, February 7, 7:00.

Friday, February 9, 7:00.

(USA, 2006, color, Beta SP, 70 min.) directed by Alison Chernick, with Matthew Barney and Björk. In this revealing documentary, acclaimed sculptor and experimental filmmaker Matthew Barney (the *Cremaster* cycle) is captured on the set of his most recent movie, *Drawing Restraint 9*. DR9 is set on a Japanese whaling ship and uses traditional Japanese rituals and 45,000 pounds of petroleum jelly to tell the story of a newlywed couple transformed into whales. "Audiences who may have found the *Cremaster* movies beautiful but baffling, and caught *Drawing Restraint 9*, will experience numerous 'Aha! That's what he's talking about' moments" —*Variety*. Cleveland premiere.



*Men at Work*

### China Blue

Sunday, February 11, 1:30.

Wednesday, February 14, 7:00.

(Canada, 2005, color, Beta SP, subtitles, 86 min.) directed by Micha X. Peled. Shot clandestinely inside a blue jeans factory in China, where teenage girls work long hours for low pay, this is an authentic picture of sweatshop conditions in the age of globalization. "The best documentary of Toronto 2005. A heartbreakingly unforgettable cinéma-vérité" —*The Boston Phoenix*. Cleveland premiere.

### 2007 Black Maria Film & Video Festival

Friday, February 16, 7:00.

(various countries, 2005–2006, color/b&w, video/film, approx. 120 min.) various directors. Here's a selection of prize-winners and other favorites from the 2007 edition of the New Jersey-based Black Maria Film & Video Festival. Founded in 1981 and named after Thomas A. Edison's first film studio ("the Black Maria"), the festival is one of the world's foremost competitions for international short films. Pro-

gram details will be announced this month; expect a mix of animation, live-action narratives, documentary, and experimental works, all introduced (in person) by the festival's co-founder and director John Columbus. Cleveland premiere. *Special admission \$8, CMA members \$7, seniors 65 & over \$5, students \$4, or one Panorama voucher.*

### Men at Work

Sunday, February 18, 1:30.

Wednesday, February 21, 7:00.

(Iran, 2006, color, subtitles, Beta SP, 75 min.) directed by Mani Haghighi. The most acclaimed Iranian film of the year is based on an idea by the great Iranian director Abbas Kiarostami. Four 50ish buddies returning to Tehran after a ski trip stop to topple a phallic-looking roadside rock formation. Whatever the rock symbolizes (patriarchy? religion? the state?), the film works first and foremost as a comic fable of confounding complications. "Sophisticated audiences will enjoy this thoroughly modern spoof on masculine fixations" —*Variety*. Cleveland theatrical premiere.

### Who the #\$&% Is Jackson Pollock?

Friday, February 23, 7:00.

Sunday, February 25, 1:30.

Wednesday, February 28, 7:00.

(USA, 2006, color, 35mm, 74 min.) directed by Harry Moses, with Teri Horton. In this entertaining new documentary, a profane, beer-drinking, 73-year-old, ex-truck driver with an eighth-grade education goes head-to-head with assorted art world pooh-bahs when she tries to authenticate that an abstract painting she bought at a thrift shop for \$5 is an original Jackson Pollock. "A study in forensics, taste, money, and class warfare" —*Entertainment Weekly*. Cleveland premiere.

## Alfred M. Rankin Jr. Elected President of Board of Trustees

On December 12, the museum's board of trustees elected Alfred M. Rankin Jr., chairman and CEO of NACCO Industries Inc. and a member of the board since 1992, to serve as its next president. He succeeds James T. Bartlett, who has served since 2001.

In summing up his thoughts on the museum's future, Rankin says, "Our broader goal is to sustain the important work of this institution and to enhance our reputation as a museum of the first rank with a distinguished history and an even brighter future. To do this, we must continue to develop and provide greater access to our world-renowned collection, which has been built upon a tradition of uncompromising connoisseur-



**Incoming board president Alfred Rankin chats with Curator of Prints Jane Glaubinger at a staff reception in mid December.**

ship. We will continue to encourage scholarship and strengthen our standing as a national leader in arts education. We must also consider new and innovative ways of engag-

ing the community and developing new audiences. Further, we must advance the museum's mission by being passionate advocates for the transformative power of the visual arts and the role that a great institution like this can play in the life of the community. This means that we must develop strategic partnerships with agencies and organizations to address our region's critical economic, educational, and social challenges."

Outgoing president James Bartlett will now serve as chairman, sharing this responsibility with Michael Horvitz, who has served as chairman of the board since 2001. Also elected as vice presidents were Sarah Cutler, co-chair of the Committee on Trustees; Ellen Stirn Mavec, chair of the Campaign Cabinet; and James Ratner, vice chair of the Building Oversight Committee.

## Expansion Project Timeline

### Summer/Fall 2007

1916 building renovation done; after heating/ventilation acclimatization, art reinstallation begins

### Spring 2008

Galleries begin reopening in the 1916 building; east wing construction complete and acclimatization begins

### Summer/Fall 2008

East wing special exhibition space opens

### Spring/Fall 2008

Remove existing 1958 and 1983 buildings

### Spring 2009

New east wing permanent collection galleries open

### 2011

West wing galleries open

## Monet in Normandy Events

### Circles Preview and Reception

Thursday, February 15, 5:30–8:30, with a special presentation by Heather Lemonedes, associate curator of drawings. Valet parking. For information contact Eliza Parkin (216-707-2589 or eparkin@clevelandart.org).

### Members Reception

Saturday, February 17, 6:30–9:30, with an overview of the exhibition by Heather Lemonedes, associate curator of drawings. Limited parking is available in the CMA garage. Refreshments, music, and shopping. Reserve your tickets by February 12 by phone or in person at the Ticket Center or via the internet at [www.clevelandart.org/tickets](http://www.clevelandart.org/tickets). Non-refundable service fees apply for telephone and internet orders. Members \$35, non-member guests \$45. Reservations after February 12 will be assessed a late fee of \$10.

### Members Preview Days

Friday, February 16, 2:00–5:00.  
Saturday, February 17, 10:00–5:00.

*Monet in Normandy* runs from February 18 through May 20.



Claude Monet (French, 1840–1926). *Rouen Cathedral Façade and Tour d'Albane, Morning Effect*, 1891. Oil on canvas, 106 x 74 cm. Museum of Fine Arts, Boston, Tompkins Collection—Arthur Gordon Tompkins Fund 24.6

## Visit/Contact Info

### Museum Hours

Tuesday–Sunday 10:00–5:00  
Wednesdays and Fridays to 9:00  
Closed Mondays

### Administrative Telephones

216-421-7340  
1-888-269-7829

### Website

[www.clevelandart.org](http://www.clevelandart.org)

### Ticket Center

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Non-refundable service fees apply  
for phone and internet orders.

### Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

### Museum Store

216-707-2333

### Special Events

216-707-2665

### Ingalls Library Hours

Tuesday–Friday 10:00–5:00  
Wednesdays to 9:00  
Reference desk: 216-707-2530

### Parking Garage Open

Additional parking is available nearby in University Circle. Fees apply at all locations.

### Ohio Arts Council

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### Questions? Comments?

Magazine:  
[magazine@clevelandart.org](mailto:magazine@clevelandart.org)  
General museum:  
[info@clevelandart.org](mailto:info@clevelandart.org)

# February 2007

\$ Admission fee

R Reservation required

T Exhibition ticket required

SUN

MON

TUE

WED

THU

FRI

SAT

1

2

3

Film 7:00 Come Early Morning \$

4

Film 1:30 Come Early Morning \$

**Family Workshop**  
2:00–3:30 Egypt: Form and Color R \$

5

Museum Closed

6

Lecture 10:00–11:30 America's Stories through the Arts R \$

7

Lecture 10:00–11:30 Imperial China R \$

**Book Club Begins**  
1:30–3:00 Shogun, by James Clavell R \$

Film 7:00 Matthew Barney: No Restraint \$

8

9

Film 7:00 Matthew Barney: No Restraint \$

**Around Town Performance** 7:30, Plymouth Church of Shaker Heights. Artemis String Quartet \$

10

11

Film 1:30 China Blue \$

**Family Workshop**  
2:00–3:30 Egypt: Form and Color R \$

12

Museum Closed

13

Lecture 10:00–11:30 America's Stories through the Arts R \$

14

Lecture 10:00–11:30 Medieval Japanese Art R \$

Film 7:00 China Blue \$

15

16

Film 7:00 2007 Black Maria Film & Video Festival \$

**Around Town Performance** 7:30, Plymouth Church of Shaker Heights. Eroica Trio \$

17

18

Film 1:30 Men at Work \$

**Lecture** 2:00 Rick Bretzel speaks about Monet

19

Museum Closed

20

Lecture 10:00–11:30 America's Stories through the Arts R \$

21

Lecture 10:00–11:30 Later Japanese Art R \$

Film 7:00 Men at Work \$

22

23

Film 7:00 Who the #\$\_% Is Jackson Pollock? \$

24

25

Monet Family Day

1:00–4:00

**Family Gallery Talk** 1:30  
Monet in Normandy T

Film 1:30 Who the #\$\_% Is Jackson Pollock? \$

**Lecture** 2:00 Monet in Normandy. Heather Lemonedes

**Family Gallery Talk** 3:00  
Monet in Normandy T

**Gallery Talk** 3:00 Monet in Normandy T

26

Museum Closed

27

Lecture 10:00–11:30 Arts of Africa R \$

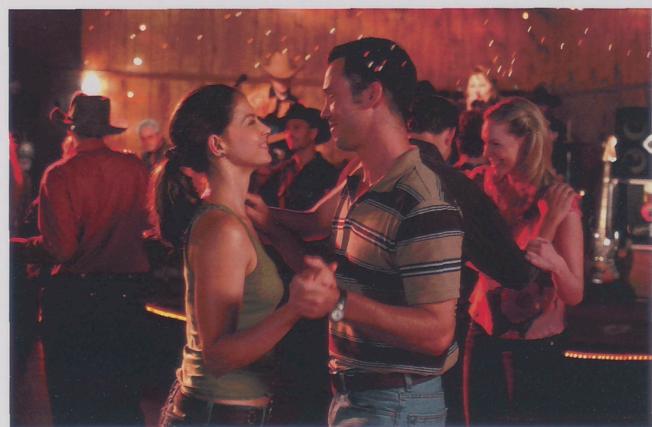
28

Film 7:00 Who the #\$\_% Is Jackson Pollock? \$

**Lecture Course Begins**  
10:30–12:00 Monet in Normandy R \$

**Lecture** 6:00 Monet, 1878–1883: The Seine and the Sea. Richard Thomson

**Around Town Performance** 7:30, Ohio Theatre, Playhouse Square Center. Mozart's "Marriage of Figaro." Bulgarian State Opera \$



Come Early Morning



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## Exhibitions and Selected Loans



### Monet in Normandy

February 18–May 20

Get to know an extraordinary artist through his vision of an extraordinary place: for the great French Impressionist Claude Monet, the coast of Normandy was a lifelong inspiration and the subject of many of his revered masterworks. The exhibition *Monet in Normandy* celebrates Monet's enduring affinity for this striking landscape's rugged shoreline, shingled beaches, imposing cliffs, and countryside of abundant fields and picturesque

villages—all suffused with the intense, slanting light of northern France. The Cleveland Museum of Art is one of only three venues in the world to host this magnificent exhibition of 50 paintings—including several that will be seen only in Cleveland. Revel in the beauty of *Monet in Normandy*.

LEFT AND COVER (DETAIL): Claude Monet (French, 1840–1926). *The Cliff Walk at Pourville*, 1882. Oil on canvas, 66.4 x 82.4 cm. Mr. and Mrs. Lewis Larned Coburn Memorial Collection 1933.443. © The Art Institute of Chicago

## Selected Loans



cma @ Hangaram Art Museum,

**Seoul Arts Center**

Through March 28 at the Hangaram Art Museum, Seoul, South Korea

**Van Gogh to Picasso:  
Masterworks from the Cleveland  
Museum of Art**

Masterworks from Cleveland's collection of Impressionist and modern paintings continue their world tour.



cma @ MOCA Cleveland

Through May 13. Untitled contemporary works by Richard Stankewicz and John Chamberlain are on view in the MOCA rotunda.